



Music under the trees—a harbinger of summer. The Plymouth Rock Center opens its third Duxbury Music Festival on July 8 for an eight week season of opera, symphony, chamber music, art exhibits and classes.

* Duxbury May Be National Music and Drama Center

By ROBERT MYHRUM

This is the anniversary issue of a newspaper that has made a place for itself in the Duxbury community. Going into its fourth year of publication, the CLIPPER is as firmly entrenched in the habits and traditions of Duxburyites as the Powder Point Bridge—and what's more, the CLIPPER serves a community function perhaps even more vital than that of the bridge. Granted, nothing could seem more important during this spring deluge than a sunny day on the beach, and the bridge is our avenue to that; but the CLIPPER is our avenue to thought and sober consideration of our fellow Duxburyites and our common problems. Its strong editorial policy, guided always by the best interests of the town as a whole, can help strengthen the ties that make a solid community. And at the same time the CLIPPER provides hours of pleasure in the neighborly chit-chat about our friends' activities. The CLIPPER might be called a bridge to a better Duxbury.

With this long, low bow to its bury (its eighth on the South elder, another community project Shore). A non-profit organization would like to note its existence chartered by the Commonwealth and call a bit of attention to its of Massachusetts as a school of

Museum Authorities Are Puzzled By Cards Found In Historic Harrison Royce House

When you tear apart rafters of houses in historic Duxbury, which were 139 years old when the Declaration of Independence was read, you never know what you will find. Mr. and Mrs. Harrison Royce, who own an old Cope Cod homestead on Route 3-A in the heart of the once leading shipbuilding centre of the U. S., made a chance discovery when ducts for a hot-air heating plant was recently installed in their house that has the experts at the Boston Athenaeum and Pilgrim Hall in Plymouth buzzing with speculative interest.

They found a deck of playing cards complete except for the 10 of hearts, four of clubs and five of spades. Painsstaking research she has since conducted reveals that the cards may well have been used by one of George Washington's soldiers during the American Revolution, or by one of his ancestors.

The soldier was James Weston who, like his father Micah, lived in the house now owned by Mr. and Mrs. Royce.

According to a book titled "The Story of Duxbury, Massachusetts (1637-1937)," in 1840, in Duxbury alone, there were 18 men who received pensions for having served in the war of the Revolution, and 13 widows of veterans of that war."

One of the men was James Weston. Who hid that deck of cards in the attic, James or his mother Bethia, or father, Micah? Were they idly tossed there, or were they

Mrs. Weston at a time when playing cards were called "devil's pictures?"

Rare Pattern

Nobody will ever answer that question, and it may never be known how old and historic those 49 faded cards with their stenciled pips are. But if Mrs. Royce thinks those cards are unique, she may be right. Miss Rose Briggs of Pilgrim Hall, home of many Pilgrim and colonial artifacts and prized collector items, told Mrs. Royce that there were no such cards in the museum and that she had never heard or seen anything quite like them.

After talking with Miss Briggs and Miss Susan Moulton, curator of the Duxbury Rural and Historical Society, who could also shed no light on the cards, Mrs. Royce consulted dozens of tomes on the history of playing cards in the Athenaeum and in various libraries.

She came across a pamphlet that traced the genealogy of the Weston family back to the year 1065, and established the fact that James Weston, the soldier of the Revolution, was of the fifth generation of the Westons who were among the earliest New England settlers, although none appears to have come over on the Mayflower. (The first Weston came in 1644.) She has made a series of interesting discoveries.

One was that during the reign of King George III a duty was imposed on playing cards. The

blocks and colored them with stencils, used to send the ace of spades to the crown for stamping. The ace of spades in the deck Mrs. Royce found bears these markings: "G III Rex" under which is the trademark of a famous maker, "Hart Exportation." The king's crown is surrounded by a garter and the ace of spades has the motto of the Order of the Garter, "Honi Soit Qui Mal Y Pense" ("Evil To Him Who Evil Thinks"). Near Duplicates

Henry Hart, who flourished in the first quarter of the 17th century, made cards that measured 3 1/4 x 2 1/2 inches. Their backs were plain and there were 52 in the deck. In one history of playing cards (Hargrave's), Mrs. Royce found duplicates of her cards, with minor variations. One ace of spades bears the date 1765.

She made other interesting discoveries. Playing cards came to America with Columbus but were thrown overboard before the mariners landed. . . . According to records of the Plymouth Colony fines of two pounds were levied for card playing in 1633. . . . The first American paper mill operated late in the 17th century. . . . From 1720 to 1750 a James Lyndell was known to have owned a dozen packs of playing cards. . . . The American cards in use around 1820 (according to Hargraves) were similar to these in design but were more uniform in shape and design.

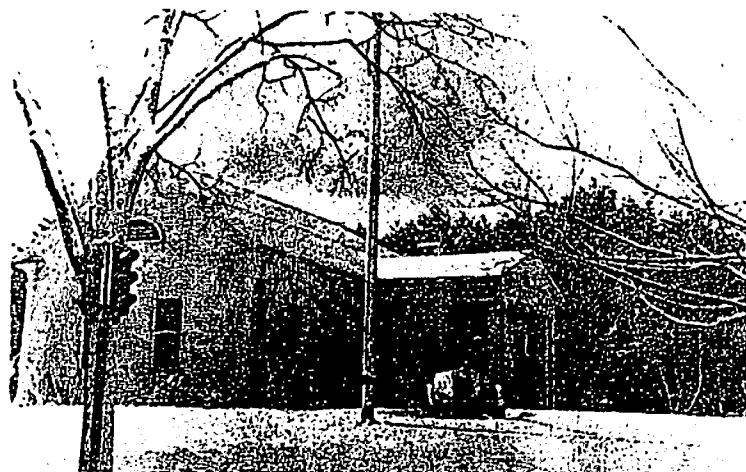
It is evident, then, that playing cards were in use long before the

Plymouth Rock Center

DUXBURY CLIPPER

Thursday, May 7, 1953

Duxbury Post 223, A. L.



Snug Harbor Guild, Inc.



Photo by Bob Kleinhans, Duxbury

Snug Harbor Guild, Inc., celebrated its third anniversary in April. It is the home of TOYLAND and specializes in china, glassware and tasteful gifts. Here many children have had their first glimpse of St. Nick around chimney-slide time.

How's That Again?



"Why do I ask so much for taxes in Duxbury? Now, after all . . ." Judging from our efficient Tax Collector's expression, he seems to be gently correcting a misconception.

DUXBURY MAY

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music, drama and art, the Plymouth Rock Center of Music and Drama also likes to think of itself as a community enterprise with a community function that could someday match those of the OLIPPER and Long Bridge. The Center's contribution is not so obvious as those of sister community enterprises because the Center has not yet had a chance to work in Duxbury's everyday life through a full calendar year. But to us on the Center's staff who have worked in the fields of music, theatre and education in other parts of the country the need for a place like the Center and its cultural contribution, both local and national, is very clear—or perhaps we wouldn't come back year after year in spite of dragon-

fierce budgets and occasional terrifyingly small houses.

Holds Promise

The Center can make Duxbury a national leader in the fields of theatre and opera. It is no secret that the American theatre today is in desperate condition fighting for survival. Twenty years ago 60 theatres did booming business every winter in New York; today fewer than 30 are operating. Only a few years back every large city (and many small ones) had permanent companies of actors to provide entertainment; only a handful exist today and one of the best attempts at such a group, the Brattle Theatre in Cambridge, had to close its doors only last summer after three years of operation.

Reasons for this illness have been advanced. Some say set designers and stagehands charge too much for services. Others blame TV and motion pictures, while many simply blame the public for being stupid and having no taste. There is basis in fact for the first two arguments but the third is mere self-indulgence. The public is no fool; the only trouble with the public is that it knows what it wants and it isn't getting it on Broadway.

In the recent controversy over the most interesting play that opened on Broadway this season the leading American playwright, Tennessee Williams, and his producer, Cheryl Crawford, had this to say about Williams' new work "Camino Real." They admitted it was not a perfect play and that not all the loose ends in the plot

were carefully tied up. They said they produced it because in its free use of music, dance, paint, light, sound and all the other facets of theatre production it represented a step toward a new form of expression and entertainment in the American theatre. They called it a more plastic form. Cheryl Crawford added that the entire American theatre is moving in the direction of American opera.

What does this mean for the Plymouth Center? It means it is in the vanguard of American theatre. It means that if American operas are to be written there will have to be American singers to perform them and an American audience ready to listen to them. And that in one sentence is exactly the purpose of the Center: To teach young Americans how to perform on the opera stage and to give people in the south shore area a chance to hear, see and come to love a form of theatre and human expression that can be traced back to the Greeks in its intent to sing of the nobility or the weakness, the tragedy or the comedy, the drama or the farce that constitute human experience.

But all this is beside the point once the season gets rolling at the Center; everyone simply settles down to a good healthy 16-hour work day and has the kind of fun that can come only from long but profitable hours spent doing something you love. And even if the Center can't make Duxbury a national leader in music it can and will share its enjoyment with its Duxbury hosts just as the oldtimer does in the CLIPPER.